

American Art News

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NEW YORK, FEBRUARY 3, 1912.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS

Calendar of New York Exhibitions. See page 2.

IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Original etchings.

Germany.

Julius Böhler, Munich—Works of art. High-class old paintings.
Gerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

Dowdeswell & Dowdeswell, Ltd.—Fine old masters.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Netherlands Gallery—Old masters.

VELVETS PAY DUTIES.

A recent Custom House decision, by which it was adjudged that Mr. Vitall Benguiat, the importer of a large lot of Jardinière velvets, which he had sold to former Senator William A. Clark in Paris and entered as antiques and therefore free of duty, was asked to pay ad valorem duties, and did so under protest, has aroused much interest in the trade.

Several "experts" on textiles, including Mr. Walter Fearon, of the Cottier Galleries, a representative of Baumgarten & Co., and others testified before the Appraisers to the effect that the velvets were of modern manufacture. On the other hand Mr. Benguiat

CLARK GETS COROT AND CAZIN.

It is reported, on the best authority in art circles, that former Senator William A. Clark was the purchaser at the combined estates picture sale at the Plaza last week, of the remarkable example of Corot's "Lake Nemi," which brought the American record auction price for an example of the French master, of \$85,000.

It is known that Senator Clark, and not Mrs. Charles B. Alexander, to whom the sale was credited, purchased the fine canvas by Cazin, "Artist's Home at Ecouen," which brought also the record auction price for a Cazin at the same sale, of \$25,200. Senator Clark has long admired Cazin's works and has several other fine examples of his brush.

In consequence of a remark of an auctioneer's assistant after the sale that "the picture had gone West," it was assumed that Mrs. W. W. Kimball of Chicago had been the purchaser, but this is now denied.

The consensus of opinion after the sale was that if the picture went West, it would be found in the collection of Mr. Harold McCormick of Chicago, who paid \$52,500 for the Corot "Morning," at the Yerkes sale; and that if it remained in the East it would possibly be found in the collections of Mr. George F. Baker, the purchaser, through Duveen Brothers, of the great Corot, "The Fisherman," for \$80,500, and of the equally great Troyon, "Going to Market," for \$60,500, at the Yerkes' sale; and who also recently secured the great Rousseau, "Le Pêcheur," from Knoedler & Co., for the record price of \$175,000.

MORGAN TREASURES COMING.

The cabled and exclusive announcement in last week's *American Art News* to the effect that Mr. J. Pierpont Morgan had decided to transfer all his art belongings from Europe to New York, was later confirmed by the dailies.

The porcelains, bronzes, carved ivories and jewels, valued at more than \$3,000,000, in the Victoria and Albert Museum, which will be brought to America first, are only a small part of the whole.

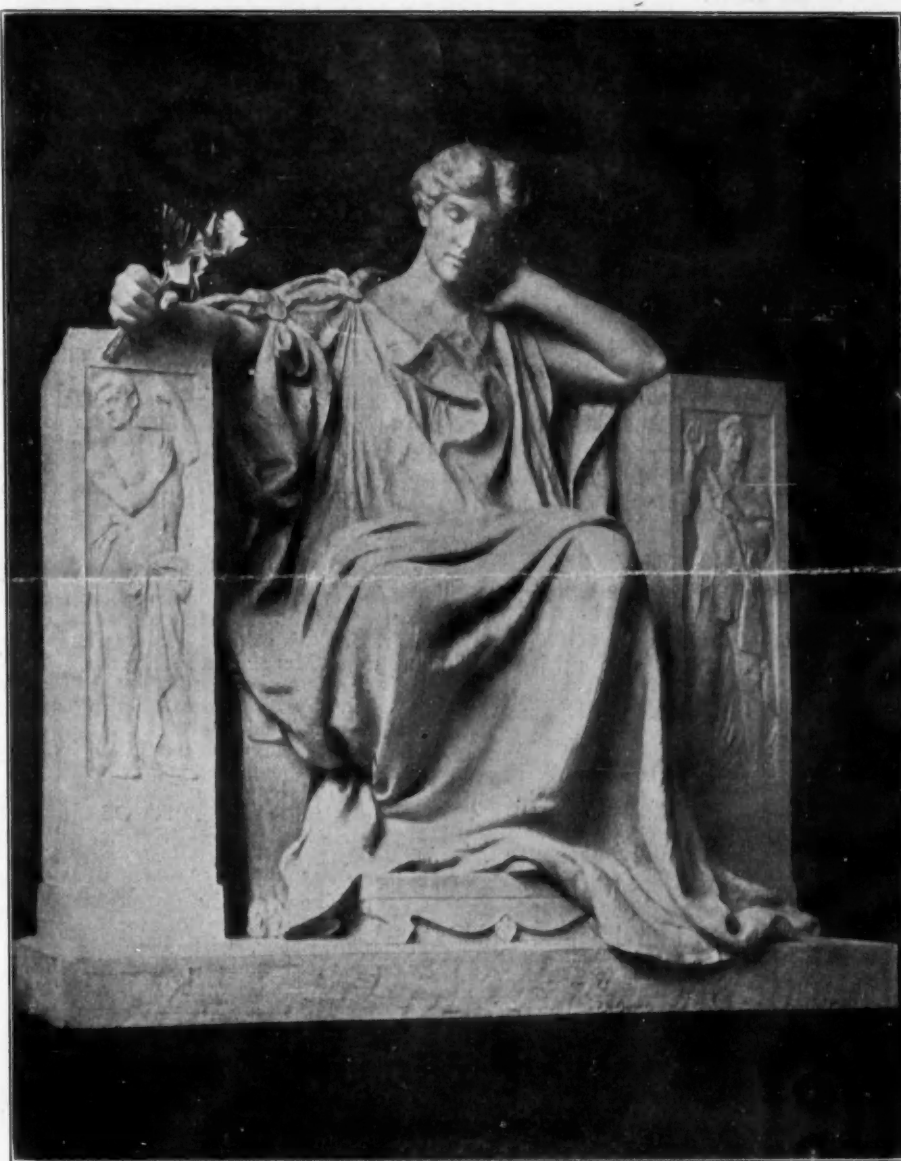
Not all of the collection is coming here at once. Immediate plans call for bringing to this country within the next three months only that portion of it which is in the South Kensington Museum. This comprises about 500 objects.

Art dealers here have been expecting for some time that the collection lent by Mr. Morgan to the South Kensington Museum, and forming perhaps the principal one on view in that Museum, would be brought over here at an early date.

It would be difficult, if not impossible, to compile and publish a complete list of Mr. Morgan's art treasures.

Mr. Henry Duveen is quoted as valuing the collections, *en bloc*, at \$80,000,000. This vast sum includes the collections on this side and on the other side of the Atlantic. The Morgan library is included in this estimate.

Mr. Duveen thinks the value of the collections in England would approximate \$35,000,000.



MEMORY.

By Daniel Chester French.

Detail of Marshall Field Memorial, Chicago, Ill. In the Architectural League Exhibition.

Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Canessa Galleries—Antique art works.

M. Demotte—Antiques, works of art.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

had the support in his claim that the velvets were genuine old fabrications of Mr. Thomas E. Kirby of the American Art Association, and Mr. Pierce. When "experts" disagree who shall decide?

Hamburger Frères—Works of art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Reiza Kahn Monif—Persian antiques.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Architectural League, 215 West 57 St.—Annual exhibition to Feb. 17. Admission 25 cents.

Berlin Photographic Co., 305 Madison Ave.—Drawings by Maurice Sterne.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Gallery, 3 East 40 St.—Paintings, etc., by Walter Greaves, to Feb. 10.

Crosby & Co.—Paintings by Theodore K. Pembroke.

Durand-Ruel Galleries, 5 West 36 St.—Landscapes by Henry C. Lee, to Feb. 17.

V. G. Fischer Galleries, 467 Fifth Ave.—Special exhibition of primitives. Admission by card.

Folsom Galleries, 396 Fifth Ave.—Persian and Babylonian faience, etc., from Persian Galleries, London, to Feb. 10.

Eugene Glaesner & Co.—Portraits by Ben-Ali Haggin to Feb. 10.

Lotos Club, 110 West 57 St.—Paintings by exponents of the "Romantic Movement"—American and foreign, to Feb. 7.

Katz Gallery, 103 West 74 St.—Paintings by Guy C. Wiggins.

Kennedy's, 613 Fifth Ave.—Early English mezzotints.

Keppel & Co., 4 East 39 St.—Etchings by Whistler.

Knoedler Galleries, 556 Fifth Ave.—Annual miniature exhibition, through Feb. 17.

Macbeth Gallery, 450 Fifth Ave.—Works by Elihu Vedder to Feb. 13.

MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Seventh Group.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Howard Gardiner Cushing, through Feb. 10.

National Arts Club—Paintings by Otto Walter Beck, to Feb. 18.

Ralston Galleries, 567 Fifth Ave.—Recent portraits by Zelma Baylos, to Feb. 13.

AUCTION SALES.

Anderson Art Galleries, Madison Ave. and 40 St.—The Robert L. Forrest collection of rare Colonial furniture, old silver and paintings. Feb. 5, 6 and 7 at 2:30 P. M. and Feb. 8 and 9 at 8:15 P. M.

American Art Galleries, 6 East 23 St.—The art property of Mr. Richard H. Halsted, Feb. 8, 9 and 10 at 2:30 P. M.

The John P. Townsend collection of etchings and engravings by great masters, Feb. 8, 8:15 P. M.

EXHIBITIONS NOW ON.

Beck at Art Club.

An exhibition of the pastel paintings, illustrating the life of Christ, by Otto Walter Beck, which was so well received at the Pratt Institute, Brooklyn, last month, was opened to the art public, with a reception and private view at the National Arts Club, on Wednesday, to continue through Feb. 18.

The artist who has not yet reached middle life is a native of Dayton, O., where he began his studies as a sculptor. This early training may account for the masterly drawing of his figures. Virility, beauty of color and grouping of the figures command this series of forceful works, and the pathos and sympathy expressed in Mr. Beck's conception of the "Christ" in each and every canvas are impressive. "Thy Will—Not Mine Be Done," is a presentment of sublime resignation and patience. "Christ Before Pilate" is a majestic and dignified figure sympathetically painted. "Spiritus" is a unique composition, rich in color.

Baylos at Ralston's.

Zelma Baylos is exhibiting a group of recent portraits at the Ralston Galleries, 567 Fifth Ave., to Feb. 12. Among them is a charming presentment of a sweet-faced old lady, Mrs. Joshua Dean, whose delicate and refined features the artist has sympathetically portrayed. Strength and firmness characterize her portrait of Mrs. T. K. Noll, a gray color scheme, with well-painted flesh tones. "Master Henry Guiterman," a boy with dog, is a pleasing outdoor composition. The portrait

of Mrs. Frederick Nathan is an excellent likeness, sincerely and cleverly painted, and that of Mrs. Boyer has good color and is an interesting composition.

The best portrait in the display, however, is the three-quarter length seated one of Miss Adelaide Prince, an excellent piece of characterization, solidly painted and lively in color.

Vedder at Macbeth's.

The veteran American painter, Elihu Vedder, is showing at the Macbeth Galleries, 450 Fifth Ave., until Feb. 14, some 63 decorations, oils and drawings, which cover a period of many years of his artistic career. Mr. Vedder has made Italy his home for a long time, visiting his native land only at rare intervals, and, as he is in his 77th year, his visits must naturally become less frequent. It was his imaginative illustrations for the Rubaiyat of Omar Khayyam that first brought him general appreciation and wide fame. His decorations in the Congressional Library at Washington have added to his fame.

In the present exhibition many able drawings and colorful decorations emphasize the intellectual quality of his work, and even although at times these seem hard and academical, there is nevertheless a distinct individuality which commands attention. "The Cup of Death," one of his more recent compositions, has delicate color and especially well painted drapery. "Identity" has good expression and "Venus" is well drawn and well composed. A "Glimpse of Hades" shows a group of heads, strong and well modelled, and "Fortune" has rhythm of line and good color. There are also several landscapes.

Guy Wiggins at Katz's.

Guy C. Wiggins is showing at the Katz Galleries, 103 West 74 St., through Feb. 10, fifteen recent canvases. The artist reveals again in this attractive display his characteristics of sympathy and rare color sense. The exhibition is varied, both in subject and treatment of individual canvases. The largest and most important works are three New York subjects of which "The Metropolitan Building," reproduced in this issue, holds the place of honor. "Madison Square," tenderly treated and picturesquely presented, is an exceptionally good example.

There are several broadly painted and boldly conceived landscapes, all interesting and good in color, and three "Shorescapes," painted at Noank, which are among his best works. Of these, "Along the Shore," a clear-aired, well-lit little canvas, lovely in tone and color is decidedly individual in expression. The present exhibition finds this artist far in advance of any of his former work.

In the middle gallery, Alon Bement is showing a group of portrait drawings. Among them presentments of Billie Burke, Maxine Elliott, Sarah Bernhardt, and Mrs. Ethelbert Nevin.

SALMAGUNDI CLUB.

The annual exhibition and sale of paintings by artist members of the Salmagundi Club will open with a "stag" on the evening of Feb. 9 at the club house, 14 West 12 St. The sale will take place Feb. 16.

Recent visitors to the club have had an opportunity to study the painting, "A Russian Wedding," by Fechin, and recently illustrated in the *Art News*, loaned by Mr. George A. Hearn, a member. It will be recalled that this picture held the place of honor in the recent Winter Academy. Mr. Hearn has kindly offered to loan the Art Committee during the winter a number of important paintings from his private collection.

GRIGSBY ART SALE.
(Concluded)

Unusual secrecy was noticeable on the part of several buyers at Wednesday's sessions (Jan. 24) of the Emilie Grigsby sale. A "Mrs. Carlton" was particularly active and made several purchases notably a crystal cross with watch inclosed (Solomon Coster, maker) for \$850. J. & S. Goldschmidt paid \$640 for a gold watch made by John Machette. A bronze statue of Justice went to Mr. David Belasco for \$900. The total for the day was \$29,502.50.

The two sessions of Jan. 25 realized \$39,760. Mr. S. H. Valentine paid \$1,020 at the afternoon session for 24 Sevres plates. Mrs. Rouss paid \$300 for 12 Royal Vienna plates. The more important pictures sold at the evening session were, with artist's name, buyer and prices obtained, as follows:

Zorn, "The Bather"; Hugo Reisinger.....	\$4,250
Zorn, "A Bather"; to an agent.....	8,500
Monet, "Highlands on French Coast"; Durand-Ruel.....	4,900
A. Stevens, "Waiting"; Knoedler & Co.....	1,700
A. Heiter, "The Garden of Dreams".....	635
O. Achenbach, "Coming Storm"; T. Heine-mann.....	300
Boudin, "Port of Bordeaux"; G. R. McDougal.....	800
Pissarro, "Environ d'Eragy"; Durand-Ruel.....	850
Sisley, "Landscape at Veneux"; Durand-Ruel.....	1,100
F. Pourbus (younger), "Elizabeth de Vos"; N. Sneed.....	435

There was spirited bidding for the rugs offered at Friday's sessions (Jan. 26). A museum piece went to Benguiat and Keresey for \$4,400. A hunting carpet went to Donchian Bros. for \$1,025. A drawing room grand piano went to Mr. A. Richter for \$3,250. The total for the day was \$41,602.

Part I of the Grigsby sale closed on Saturday with the grand total of \$193,067. The total for the day was \$13,225. Mr. L. E. Miller paid \$700 for an Aeolian orchestrelle, Mr. Wm. Skinner \$610 for a pair of bronze andirons, Mr. S. H. Valentine \$440 for a pair of 15th century carved wood statues.

The library was sold on Monday, Tuesday and Wednesday, Jan. 29, 30 and 31. John Keats's "Endymion," first issue of the first edition, London, 1818, in a fine binding by Cobden-Sanderson, went to R. L. Rose for \$240. A handsome set of the Chapman & Hall edition of Charles Dickens's works, with an autograph letter of Dickens laid in, went to James F. Druce for \$170. Scribner & Sons bought fifteen works by William Loring Andrews, some presentation copies and some on Japan paper, \$428; set of Balzac's novels, limited edition, printed on Japan paper, \$255; a set of James Fenimore Cooper's works, \$43, and a set of Alphonse Daudet's works, \$90.

Mr. F. W. Morris, a dealer, obtained a set of George Meredith's works for \$105. The edition is now out of print. "Le Morte d'Arthur," by Sir Thomas Malory, reprinted from Caxton's edition of 1485, sold for \$75. Mr. E. F. Bonaventure paid \$104 for "Une femme de Qualite au Siecle Passe," by Maurice Leloir. The first book published by the Grolier Club, "A Decree of Star Chamber Concerning Printing," date July 11, 1637, brought \$108. The edition was limited to 150 copies. James F. Drake paid \$84 for "The Holy Cross and Other Tales," by Eugene Field, one of twenty-five copies on Japan paper, with the book-plates of Eugene Field and Leigh Lynch, and inscribed.

ORIENTAL ART SALE.

The collection of imperial jades and other art objects purchased by Yamanaka & Co. from the late Capt. J. F. Peel of London, and porcelains also owned by this firm were sold by their order at the American Art Galleries, Jan. 26, 27 and 28. The grand total for the three days' sale was \$115,887.50.

Col. R. B. Woodward, of the Brooklyn Museum, secured a quadrilateral jadeite vase for \$620 and a large jade vase of ovate form for \$550. Mr. C. Frothingham paid \$700 for a rock crystal vase with cover, and \$475 for a large agate vase with cover. Mrs.

Henry Clews secured a jade water dish for \$210. A green jade brush holder went to H. O. Watson for \$6,000. The same buyer also secured an imperial vase for \$4,900 and a flattened white jade vase and cover for \$2,000. A plant jar of the Ming dynasty went to W. H. Johnson for \$1,525. A fine color vase went to R. H. Williams for \$1,350.

RARE STAMPS SOLD.

A collection of stamps sold by auction in New York, Jan. 25, brought \$7,300. A \$5 black and green proprietary stamp of the 1871 issue, on green paper, and lightly pen-canceled, brought \$340. Only one other copy on green paper is known, although fifty copies were issued, according to the official records. Another example, on violet paper, also lightly pen-canceled, sold for \$137.50. A horizontal pair on violet paper, the only pair known, brought \$263. A \$1 black and green, violet paper, unused copy, sold for \$92. For a postmaster stamp of St. Louis, 5-cent, black on greenish paper, issued in 1845, Die 3, used copy, \$100 was paid. A 90-cent dull carmine of the special printing of 1880, an unused, perfectly centred copy, brought \$63.

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THE DICTIONARY OF ART SALES

made in France and abroad from the opening of the XVIII Century to date. Arranged and prepared by Dr. Mireus, Laureate of the Institute and Chevalier of the Legion of Honor.

The work is honored by the subscription of the Ministers of Public Instruction and the Beaux Arts in France. It gives the price obtained at public sales of pictures, drawings, engravings, water-colors, miniatures, pastels, gouaches, sepia, enamels, painted fans, and ancient and modern stained glass windows.

The work comprises eight volumes and will be completely finished before the end of the current year. Five volumes have already appeared and the sixth is now in print.

PRICE FOR SET \$64 NET

American Art News Company
AGENTS FOR AMERICA AND ENGLAND

EXHIBITION CALENDAR FOR ARTISTS

WASHINGTON WATER COLOR CLUB, Washington, D. C.		
Sixteenth annual exhibition at Corcoran Gallery.		
Works received	Feb. 7	
Opening of exhibition	Feb. 15	
Closing of exhibition	Mar. 3	
NATIONAL ACADEMY OF DESIGN, 215 West 57 St.		
Eighty-seventh annual exhibition.		
Works received	Feb. 21-22	
Opening of exhibition	Mar. 9	
Closing of exhibition	Apr. 14	
CHARCOAL CLUB AND PEABODY INSTITUTE, Baltimore, Md.		
Contemporary American Art.		
Exhibits received at Peabody Institute by	Feb. 14	
Opening of exhibition	Feb. 27	
Closing of exhibition	Mar. 17	

IN AND OUT THE STUDIOS

Robert MacCameron was honored by a visit from the Duke of Connaught and Princess Patricia, at his Gainsborough Studio last week. The Duke, who knew the artist in London, praised the latter's recent portraits of prominent Americans. The Ducal party also visited the studio of Albert Groll in the same building, and greatly admired his work.

J. N. Marble, who is spending the Winter at his studio at Santa Barbara, Cal., has recently painted a number of outdoor canvases, landscapes with figures, and figure compositions. He is now devoting his time to portraiture.

Mrs. Paul Alexander Meyrowitz, formerly Mrs. Jennie Delaney Rice, the miniature painter, gave a charming reception at her studio, 140 West 57 St., on Jan. 26. Many artists and art lovers were present.

R. de Madrazo is painting a portrait of Mr. Henry Vignaud, the former Secretary of the American Embassy in Paris. The portrait which will be shown at the next Salon is intended for the Spanish Society of New York.

Caroline Lewi, who spent a year abroad recently, returned to this country. She held an exhibition of Italian landscapes and figure compositions this week, at her studio, 1947 Broadway. An important canvas was, "Training for Soldiers," depicting a group of children marching and carrying banners, while interested spectators and characteristic architecture filled the rest of the canvas. There were several smaller pictures, bright and joyous in color and an excellent copy of Corregio's "Christ and St. Thomas," in the Vatican.

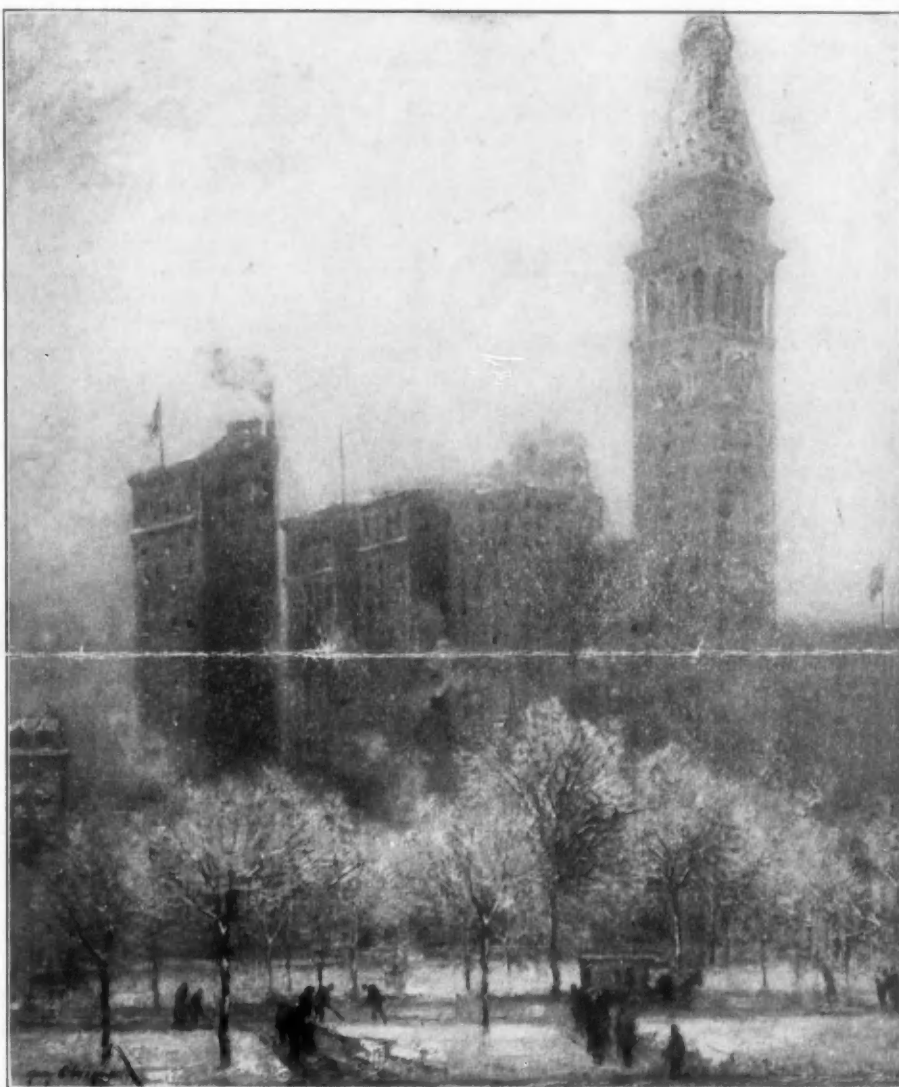
The National Academy of Design has decided not to include sculpture in the forthcoming annual Spring exhibition, but announces that at the Winter exhibition this year, it will devote the South Gallery of the Fine Arts Building entirely to sculpture, and requests the sculptors of the country to await that display.

Jules Turcas has on exhibition at the Century Club, a number of figure compositions and other works.

Miss Caroline Gardner McCurdy is holding an exhibition of water-color landscapes painted in England, Cape Breton Island, Bermuda and the West Indies in the Vestry Room of the Holy Communion church at Sixth Ave. and 20 St. Notice will be made next week.

The annual exhibition of the Catherine Lorillard Wolfe Art Club, which opened at their club rooms, 802 Broadway, on Thursday last, to continue through Feb. 22, is of unusual importance this year. It includes examples of many of America's best women painters, among them Cecilia Beaux, and the Misses Emmet.

Augustus G. Heaton gave a large reception Wednesday afternoon in his Carnegie Hall studio, when he showed his recently finished full-length portrait of Mrs. James Madison Bass, President of the American Playgoers Society.



METROPOLITAN BUILDING, N. Y.

By Guy C. Wiggins.

At the Katz Gallery.

MILLET FOR ROME.

Frank D. Millet, Secretary of the American Academy in Rome, and who is now abroad, it is reported, has agreed to accept the Presidency of that Institution to succeed Frederick Crowinshield, resigned. Mr. Millet, as far as is known, has not resigned as American Art Commissioner to the coming International Exposition in Tokio, Japan, but it is supposed that the work in Rome, will conflict with that for the Japanese Exposition.

Louis Marx, the Hungarian portrait painter, who is executing several commissions here this Winter, gave a reception Tuesday afternoon at his studio in West 57 St., when he showed recently finished portraits of Henry Clews and Mrs. Herbert Parsons.

Henry W. Ranger gave a dinner in his studio Wednesday evening, to Mr. Edward Drummond Libbey of Toledo.

COMING AUCTION SALES.

One of the most important sales of the season, to begin at the Anderson Auction Galleries, Madison Ave., at 40 St., Monday next, Feb. 5, at 2.30 P. M., and to continue through Feb. 7, will be that of the collection of Robert L. Forrest, Esq., which was removed from his residence in Philadelphia, the old Hunt House, previous to his departure to make his home in England.

The evening sales will be held Tuesday and Wednesday at 8.15 P. M., during which the furniture and rugs, books, prints, Chinese porcelains and paintings will be disposed of.

This collection, which comprises examples of Chippendale, Hepplewhite, Sheraton and Adam furniture; mirrors, rugs, clocks, lamps and brasses; Colonial and Georgian silver, rare china and Chinese porcelains, books, prints and paintings, was assembled with great care and discrimination by Mr. Forrest from

Townsend etchings and engravings on the evening of Feb. 8.

Another sale to be held this season by this firm is that of the art collections of the late William Buchanan by order of the Title Guarantee and Trust Company. The collections comprises modern and antique furniture, bric-à-brac, rare Oriental rugs and nearly 100 paintings, which include a Millet represented by three examples, "The Baker," "A Nude" and "The Churner." Rousseau by "Georges de Franchard," "Fontainebleu" and "Sunset Landscape"; Corot by "A Silver Landscape" and "Landscape and Figures"; Diaz by "Juno, Venus and Cupid," and Daubigny by three examples. The collection also includes examples of Van Marcke, Barye, Cazin, Courbet, De Neuville, Schreyer, Bouguereau, and other well known painters.

HILL AGAIN A BUYER.

Mr. James J. Hill of St. Paul, who was formerly a buyer of noted pictures, and who has perhaps the finest and largest assemblage of Corots in the country, but who has not been seen in the Dealers' Galleries or at the better auctions of late years, has recently resumed activities. He has secured several fine pictures of late, which are now in his New York headquarters, and it is understood purposes to increase his already fine picture collection.

The Print-Collector's Quarterly [Edited by Fitzroy Carrington]

The February Number (Volume Two, Number One) of THE PRINT-COLLECTOR'S QUARTERLY contains the following illustrated articles:

JEAN MORIN (1600-1666)
By LOUIS R. METCALFE

AUGUSTE LEPÈRE
By ELISABETH LUTHER CARY

THE PRINT-COLLECTION
of the
ALBRIGHT ART GALLERY,
BUFFALO

By WILLIS O. CHAPIN
HERMAN A. WEBSTER
By MARTIN HARDIE

CHARLES JACQUE
By ROBERT J. WICKENDEN

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various sources of supply—the auction rooms, old houses, antique shops and studios of artists and collectors, and is both representative and of unusual value.

Conspicuous among the china is a collection of Lowestoft, the largest known, not excepting the Marquand and Metropolitan Museum collections.

The paintings consist of examples by Lawrence, Vanloo, Boucher, Ribera and Benjamin West, and with the color prints are engravings and etchings by Bartolozzi and John Smith, together with several rare old views of Philadelphia.

At the American Art Galleries, No. 6 East 23d Street, there are now two private collections—the artistic property of Mr. Richard H. Halsted and that of etchings and engravings belonging to the late John P. Townsend—preparatory to their sale by auction next week. The Halsted collection will be sold on the afternoons of Feb. 8, 9 and 10, and the

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

AN INCORRECT IMPRESSION.

A good evidence of the persistence
of an erroneous statement, regarding
a matter of public interest, evolved and
given publicity for interested business
or other ends, is afforded by the almost
universal assertion in the American
press that Mr. J. Pierpont Morgan's
decision to bring his art treasures now
in Europe, to New York, is the direct
result of the taking off the former duty
on art works, save those produced
within the past twenty years. The
statement that the retention of the
former art duty alone prevented Mr.
Morgan's bringing his art possessions
to the United States, was almost the
chief argument of any weight in the
brief of one Myron W. Pierce, the at-
torney for the late Mr. Warren, and the
Free Art League of Boston, presented
to the Congressional Tariff Committee
at Washington three years ago, and
which was spread through the press at
that time.

As was pointed out at the time to
the Committee, and afterwards pub-
lished by the pleaders for a specific
duty of \$100 on art works, above \$700
in value (those of dead artists to be
admitted free), a plan which would
have virtually given the country free
art and prevented the vexation and
confusion, and the frauds committed

under the present law with its absurd
twenty-year clause, Mr. Morgan could
at that time or earlier, have imported
his art treasures for exhibition pur-
poses, even under the old tariff, with-
out the payment of a penny of duty.

The simple and whole truth of the
matter is that the removal of the art
tariff had nothing whatever to do with
Mr. Morgan's decision to bring his
possessions home. He has decided so
to do because he has arrived at the pe-
riod of life when he naturally wishes
to have his collections in the city where
he spends most of his time, and which
will probably possess the most of them
after his death. The possible levying
of death duties upon his treasures by
the English Government, in case of his
passing while they were still there, has
also probably—Lloyd George's state-
ment to the effect that such duties
could not be levied unless the treasures
were sold, to the contrary notwith-
standing—had also something to do
with Mr. Morgan's action.

It is a pity that an old falsehood,
made to influence Congress, should so
persist in the public press, and it is
time this "snake should be scotched."

Meanwhile it is a matter of congratu-
lation to all Americans that the country
is to have, and be enabled to enjoy,
through their probable exhibition in the
Metropolitan and in loan exhibitions
elsewhere, the most marvellous array
of art works, old and modern, ever as-
sembled by any one collector.

Cushing at Montross's.

Unique, individual and original are the
terms best applied to the exhibition of
portraits, decorative sketches and genre
pictures by Howard Gardner Cushing,
now on at the Montross Galleries, 550
Fifth Ave., to continue through Feb. 10.
The influence of Persian and Japanese
Egyptian art on the painter is plainly evi-
dent in his arrangements, line and espe-
cially by the facial expression of his sit-
ters, particularly the eyes of the latter,
which have the "Egyptian slant." His
golden toned portrait of Mrs. Cushing,
seated—"an old friend"—is here, but
there is a new Mrs. Cushing, a slender,
willowy, beautiful creature who stands
gracefully against a simply painted but
convincing background of neutral tones.
It is a striking work, delicately modelled
and rich in color, even with its reminis-
cent flavor of Vermeer Tarbell and Pax-
ton, "Woman at a Window," with its
opalescent color and rhythm of line, is
especially attractive. "Anna Pavlowa
Dancing" has good action, but is stiffly
posed. "The Wardrobe," on the other
hand, a well painted, beautifully drawn
back of a woman, is graceful in pose.
The portrait of Mrs. Gordon Douglas is
translucent in color and a graceful,
charming presentment of an interesting
subject. "Apples," a composition in
which two chubby faced children are in-
troduced, has good effect of sunlight, but
one would wish that the head of the
smaller child was not cut off by the frame
so close to his chin.

Mr. Cushing's decorative color sense,
as also his skill in arrangement and com-
position, are well exemplified by his still
lives, which are beautifully painted and
so delicate in color and dainty in feeling,
as to be most alluring. Altogether the
display relieves the artist from the charge
of being a monotonous painter, which had
some foundation through the long suc-
cession of portraits known as "the golden
toned presentments of Mrs. Cushing."

Annual Miniature Display.

At the Knoedler Galleries, No. 556
Fifth Ave., the American Society of
Miniature Painters, is holding its thir-
teenth annual exhibition, to Feb. 17.
The present display is retrospective,
and shows the marked advancement in
"painting in the little" since the for-
mation of the Society in 1899. A re-
view will be made next week.

Lotos Club Display.

An exhibition of paintings of the Ro-
mantic Movement by leading artists of
the French, Dutch, English and Ameri-
can schools, which opened at the Lotos
Club Wednesday last, to continue through
Feb. 6, contains some exceptionally fine
examples of the men represented. Va-
rious owners have generously loaned
their pictures for the exhibition. Mrs.
Ichabod T. Williams is to be congratu-
lated on her group of splendid examples
of Constable, Diaz, George Fuller, C. E.
Jacque, Jacob and Matthew Maris, J. F.
Millet, Monticelli and George Michel.
The exhibition is entirely one of quality,
and well deserves the claim that it rep-
resents the "Romantic Movement." A beau-
tiful moonlight by R. A. Blakelock,
loaned by Mr. William T. Evans, is one
of the best examples from the brush of
this gifted artist; and Deauville, by L. E.
Boudin, loaned by Messrs. Durand-Ruel,
is tenderly satisfying with its soft greys
and greens. There is an exceptionally
good Corot landscape loaned by Mr.
Samuel Untermyer, and a splendid
Fromentin "Arab Horsemen" from the
same owner.

A fine Mauve, "Pets of Milkmaid," is
owned by Mrs. I. T. Williams; and there
is a splendid cattle piece by Van Marcke,
"The Watering Place." "The Weir on the
Stour," a small but beautiful Constable,
is one of the noted pictures of the dis-
play.

The choice examples of the Romantic
movement in America should encourage
lovers of American art. Well indeed do
they hold their places with those of their
foreign contemporaries. Thomas W.
Dewing's "Lady in Purple and Green,"
with its jewel-like quality and rich tone,
is here, and the poetical and characteris-
tic later period Inness landscape, "Flori-
da Pines," loaned by Mr. Henry Rein-
hardt, is well known. George Fuller's
"Romany Girl," alive with beauty and
color, looks out upon the observer with
all the soul and individuality with which
the artist endowed her.

Haggin at Glaenger's.

The Glaenger Galleries, 705 Fifth Ave.,
are to give a series of exhibitions of
paintings by American artists, a
new departure, and Ben Ali Hag-
gin starts the series with twelve
recent portraits now shown there. While
these evidence the artist's cleverness in
the simplicity with which he presents his
subjects, they also emphasize his ten-
dency to the theatrical, which at times
borders almost on vulgarity, as in his por-
trait of Miss Kitty Gordon, who is over-
dressed in unbecoming colors.

The portrait of Mrs. Leo Everett is a
good likeness, and her richly-colored and
artistic gown emphasizes a beautifully
painted hand and arm.

"Mlle. Rita Sacchetto" is a large high-
keyed decorative canvas, and the present-
ment of Mrs. Edward H. Delafield has
fresh, crisp color. The "Portrait in
Black" is an interesting composition, with
good character and some refinement of
color.

The best piece of painting in the dis-
play, however, is "Otis Skinner as Hadji
the Beggar." The portrait of Miss Mar-
jorie Curtis was shown at the recent Win-
ter Academy, and seen again, its theatri-
cal quality—which so mars an otherwise
good work—is too evident.

L. MERRICK.

OBITUARY.

Charles Schreyvogel.

Charles Schreyvogel, well-known for
his paintings of Western life, died at
his home in Hoboken, N. J., Jan. 27.
Born in New York, Jan. 4, 1861, he at-
tended the public schools, and after-
wards became a lithographer. In 1886
he went to Germany and studied art
under Frank Kirchbach and Carl Marr.
On his return to America he went West
where he lived and painted among the
cowboys and Indians. He, at one time
won the Thomas B. Clarke prize at the
National Academy. He received gold
medals at the Paris Exposition, 1900,
Buffalo, 1901, and St. Louis, 1904. The
picture which first brought him fame
was entitled, "My Bunkie."

Charles Y. Harvey.

Charles Y. Harvey, aged forty-three,
the sculptor, declared by St. Gaudens to
have been his most promising pupil, was
found self-slain in Bronx Park Satur-
day morning last. He imagined that
enemies were seeking to ruin his career.
He was well known among artists and
sculptors, was once an instructor in the
Art Students' League and in 1907 won
the National Roman Prize.

Harvey suffered from hallucinations.
For the last three years he imagined that
he had enemies. Naturally this affected
his work. He had just finished model-
ling a bust of Francis Miller, the painter.
It is in his studio now, uncast. He was a
member of the National Sculptors' So-
ciety and the Architectural League.

Aureliano de Beruete.

The Señor de Beruete who recently
died in Madrid was, it is now learned,
the elder Aureliano Beruete, and not
the younger Aureliano Beruete y Mo-
ret, the son, as the cable announcing
the death, from the similarity of names,
reported.

The elder Beruete was born in Ma-
drid in 1845 and was a pupil of the
painters de Haes and Martin Rico.
He painted himself in several lands,
but most in Spain, where such old
cities as Toledo, Avila and Segovia,
were his especial delights. He first ex-
hibited in Madrid in 1878 when he won
a prize. He also exhibited and won
medals in Spain and at the Chicago
Exposition. His oils are in the Louvre,
and in the Munich, Amsterdam, Pau,
Madrid, Barcelona, Seville and San Se-
bastian Museums. He was the author
of several works on art criticism, no-
tably of one on Velasquez. He was prob-
ably the best "expert" on the works of
the early and modern Spanish painters.
His son, who is now 34, and who is also
an author and "expert," survives him.

Mrs. Lea (Depew) Fachiri.

Mrs. Antonio Fachiri, formerly Mrs.
Mitchell Depew, and for two years the
manager and secretary of the Ameri-
can Art News Company, died sudden-
ly in London last week. Mrs. Fachiri
was Miss Lea Perry of Norfolk, Va.
She married first the late Clinton
Adams, by whom she had a son, Perry
Adams, now in London, and afterwards
Chauncey Mitchell Depew, a nephew
of former Senator Depew. For some
years after leaving the *Art News*, Mrs.
Depew acted as an art broker, and
made several successful sales, among
them one of tapestries to Mr. Pierpont
Morgan. She was associated at one
time with the house of Edward Brand-
us. Two years ago Mr. and Mrs. De-
pew became divorced. Mr. Depew af-
terwards marrying the wealthy Mrs.
Trenor Park and Mrs. Depew the rich
Mr. Antonio Fachiri, a young Greek
merchant in London. She was a wo-
man of much charm of manner, great
energy and unusual intelligence, and
her untimely death has much affected
her friends.

LONDON LETTER.

London, Jan. 24, 1912.

There is mourning in art circles here over the death on Jan. 17 of Sir John Murray Scott, Bt., K. C. B., chairman of the Board of Trustees of the Wallace Collection.

Sir John had an extraordinary career, and offers an almost unique example in modern times of a man rising from an undistinguished position to great wealth and influence by and through a private secretaryship, not to a Minister, but to a private citizen and his wife. He began life as the son of a doctor practising abroad; at the age of fifty, after succeeding through years of patient diplomacy in persuading his employer to leave to the nation the finest private collection in the world, he found himself a millionaire, a baronet, and a trustee of the National Gallery and of the Wallace Collection. It is common enough for people to gain wealth and power, but Murray Scott's peculiar achievement stands alone. His life is the last chapter of that odd story, the story of how the Hertford-Wallace Collection was formed, kept and bequeathed, and how he secured this remarkable collection for his country is another story.

The Marquess was a celebrated English expatriate, who left England in disgust for Paris, and there devoted his large fortune to acquiring the finest works of art and particularly objects associated with the ancient régime. At his death he was attended by Murray Scott's father. This collection fell to a kinsman, Richard Wallace, who employed the son of the doctor who had attended the Marquess as his private secretary. The son of the doctor, Murray Scott, assisted in making additions to the collection and in installing it in Hertford House after the Commune.

Sir Richard Wallace died in 1890, leaving his treasures to his widow, a French woman. The expectation was that the latter would leave this collection to France, particularly in view of its character. That she left it instead to the British nation at her death in 1900 is ascribed to the patient diplomacy of the ex-secretary of her husband. Not only were Sir John Murray Scott's efforts in this direction rewarded by Lady Wallace, but she also left him a large personal fortune. Out of gratitude to him the English Government made him a Baronet and a K. C. B., and very appropriately appointed him one of the original trustees of the Wallace Collection, which position he held until his death.

The Wallace Collection comprises over 750 paintings of the French, Dutch and English schools, many of them famous. It comprises many other interesting objects, such as, for instance, a book-case and table said to have been presented by Louis XV to the Empress of Russia and upon which the Peace of Tilsit was signed. There are many examples of French furniture of that period. The marriage chest of Marie Antoinette is among these. It is said that nowhere outside of the French national collection is there a similar assembly of precious things.

The contents of the residence of Lady Duveen were sold last week at Robinson & Fisher's. A series of three fine old Flemish tapestry panels were withdrawn from the sale and sold privately. Twelve Limoges plaques, with the "Passion of Christ" brought £76; a blue and white Nankin oviform base with cover fetched 52 gns.; a pair of Imari vases and cover, rich in color, brought 66 gns.; a set of three vases and covers, and a pair of beakers, brought 330 gns.

At Christie's today Mr. Frank Sabin secured, after spirited bidding, a first published state mezzotint by J. Ward, after Hoppner's "Children Bathing," for 380 gns.

FOREIGN ART NOTES.

The Nantes museum has just acquired a beautiful copy of a picture by Tiepolo, "Saint-Martin Officiating," by M. Robert Deletang, an artist who has become known through his interesting interpretations of popular Spanish types, generally expressed with striking realism. The museums at Rheims, Chalons-sur-Marne, d'Argentan, all possess works of this painter.

Since the discovery at Ainzara of a large mosaic of several temples and a number of pieces of sculpture, there has recently been found an immense Roman villa with fountains, baths, pools, etc. The town was, under the Romans, a centre of fashionable life. An archaeological commission is on the spot to study these important discoveries.

A museum dedicated to the memory of Tolstoi has just been opened at Moscow. It contains a considerable collection of objects of all kinds belonging to the celebrated author. Later on the collection will be placed in a building to be erected especially for that purpose on land which belonged to Tolstoi and which the municipality of Moscow has acquired.

GIFTS TO AUSTRIAN ARTISTS

Archduke Francis Ferdinand has offered to give the Villa d'Este at Tivoli to the Austrian State in order that it may be converted into a home for Austrian artists. The Archduke inherited the villa and large Italian estates from the last Duke of Modena. He has, however, never been able to use the villa and has only visited it once or twice incognito, as, like the Emperor, he cannot pay official visits to Italy. The villa, with its magnificent park, was built in 1659 by Cardinal Hippolyte d'Este, and is well known as the subject of innumerable pictures and etchings.

It is not the intention of the Archduke, as was at first supposed, that the villa should be used as an academy, like the Villa Medici in Rome, where young artists enjoying State scholarships might study. For this purpose it is too far from Rome (25 miles). The proposal is that it should be kept as a retreat for Austrian painters, musicians and authors when engaged on some important work for which quiet and freedom from care are necessary, or when convalescent after an illness. Liszt composed much of his music at the villa when it was the residence of Cardinal Hohenlohe.—London "Standard."

OLD MASTERS' SHOW
A SUCCESS.

The exhibition of Old Masters, which closed at the Knoedler Galleries, No. 556 Fifth Ave., Saturday evening last, was successful, even beyond the expectations of the firm, which most generously donated the entire proceeds from admissions to those excellent Societies for the relief of aged and disabled artists, the Artists' Aid and Artists' Fund. Some ten thousand persons visited the exhibition during the fortnight of its holding, and exclusive of art students, 8,877 paid admission fees, which amounted to the fine total of \$4,958. This amount will be divided between the two Societies above named.

The firm paid all expenses of collecting and redistributing the pictures, printing, advertising, lighting, attendance, etc., and their generous donation of the entire proceeds to the two artists' societies, is most warmly appreciated, not only by the members of the organizations, but by the artists of the city.

PARIS LETTER.

Paris, Jan. 24, 1912.

The Chinese paintings to be exhibited in April at the Musée Cernuschi will comprise only primitive, Buddhist and early Ming works.

The "Salon d'Hiver," which opened on Jan. 20 at the Grand Palais, promises to be very successful. It will be described later.

At the Pavillon de Marsan, the Daniel Vierge drawings for Don Quixote, the French history, and the Victor Hugo novels, are much admired.

At the Georges Petit's galleries, Félix Bouchor and Ernest Chevalier exhibit their works, while Durand Ruel shows drawings and etchings of the English painter Frank Brangwyn, and Bernheims have an exhibition of Maximilien Luce's works. A show which deserves special notice is that of Mme. Julien Ochsé's sculpture at the Galerie Boutet de Monvel.

Auction Sales.

No sale of any importance has taken place at the Hotel Drouot of late. Business will only start up again in a few weeks.

The sculpture in the Doucet collection to be sold, has been collected as much from a scientific, as a decorative viewpoint. It is historically, a nearly complete series; Jean Varin's Richelieu (in bronze), for example, preparing the way for Coysevox with the busts of M. du Vaucel and his wife (from the Château de la Narville). The pupils of the former artist, Nicolas and Guillaume Coustou are represented by the "Rhône" and the "Seasons." I remarked also the "Vases," by Félix de la Rue from the Prince de Conti's sale.

The 18th century Portraitists are magnificently represented: F. N. Roettiers by the Medallion of Louis XV (Gros collection); J. B. Lemoyne by the bust of the Maréchal de Saxe (from the Salon of 1750); Pigalle de Vassé, and Houdon, are all there. Of the last I must mention especially the marble of Sabine Houdon, the plaster cast of which fetched \$10,000 at the Vente Decourcelles. Roland is represented by a terra cotta, Clodion by the monument to the actor Lebrun, two female figures holding a sphere, "Innocence," a frieze, and "Fauns and Dryads."

This momentous sale will be completed by an array of fine old furniture and curios. One will be able to judge what a man of taste and knowledge can do, even if he had not the luck of Sir Richard Wallace to have lived in the right time to buy.

In the Studios.

M. Roll has been re-elected president of the Société Nationale des Beaux-Arts, in spite of having refused to present himself. His fellow-members of the committee insisted so much that he accepted and he was nominated by acclamation.

Rodin is the last to leave the Hotel Biron. Efforts are being made to find space for his studio and collections in the Palais Royal. His group "Les Bourgeois de Calais," already in that town, will soon be erected here in the Panthéon, and in London, near Parliament Square.

M. Signac, president of the Society of Indépendants, has received the Légion d'honneur, an interesting proof of the modern tendency shown now by our government.

René X. Prinnet is finishing a series of small pictures representing seaside resorts, to be exhibited at the Société Nouvelle.

Boardelle, the young but already great sculptor, whose "Heraclès Kill-

ing the Wild Birds," created a sensation two years ago at the "Nationale," has sent several works to the Galerie Boutet de Monvel. He is in treaty with the proprietors to have a permanent show of his sculptures there.

What Collectors Are Doing.

Mrs. Archdeacon has just purchased a magnificent picture by Dupont, the clever pupil and nephew of Gainsborough, for \$5,000. This portrait, representing Lady Thorpe, was exhibited at the Gil Blas "Old English Masters."

The Comtesse de la Béraudière has just added to her collection a portrait of Lady La Touche by Angelica Kauffman.

The Baron de Schlichting has arranged his collection in his new mansion of the Quai Debilly. The picture attributed to Botticelli that he bought from Count Trotti has a good place.

M. Jules Porgès has just returned from London, where, as usual, he purchased a score of fine Dutch pictures, also some works by Guardi and other old masters. His collections, both at the Avenue Montaigne and Bd. Malesherbes are a most extraordinary gathering of art works, chiefly by Dutch masters of the 17th century.

Among the Dealers.

Everybody seems to wish a window in the Rue de la Boétie. Since E. Gimpel & Wildenstein opened their beautiful galleries in that street, other galleries and art stores have increased like mushrooms in that district.

The sons of M. Gérard, the rue Lafitte dealer, have now opened a place there; M. Noguès, the ex-manager of M. Brunner is to do the same, and lately M. Drey of Munich, Devalcourt, M. Mikael from Nice, M. Fulgence (the old silks and furniture specialists) have also opened shops, to mention only a few names.

Mme. Langweil, place St. George, has received many new fine Chinese vases, in spite of the Chinese revolution. It is she who sold to an American collector in December, two large Kien Lung vases for \$25,000.

The sons of Léon Helft have opened a place in the rue St. Honoré.

M. Mersch, the son-in-law of M. Charles Sedelmeyer has now gone to America with a fine stock of pictures.

M. Neumanns, the picture dealer, has entered the big decorating firm of Jamarin, to organize an old master's department in the mansion, 15 avenue des Champs-Élysées.

M. Kleinberger has just bought a fine Largillière, the portrait of the sculptor Pierre.

M. Arthur Sambon of the Place Vendôme, who sold to Mr. J. Pierpont Morgan the famous Coptic MSS., has bought some wonderful pottery from Rhages, and has a fine collection of Egyptian and Persian antiques.

FRANCE HONORS AMERICAN.

Mr. Edward Tuck, an American resident of Paris, has been appointed an officer of the Legion of Honor.

As an art collector, particularly of Napoleonic relics, Mr. Tuck has rendered great service to the history of that period and has never missed an opportunity to strengthen the friendly feelings between Americans and Frenchmen.

The Life and Works of J. J. Rougeron, the French artist, will be soon published. Owners of his works are requested to communicate with his son, M. J. Rougeron, 452 Fifth Ave., New York.

DR. BODE ON AMERICAN MUSEUMS.

In his second copyrighted article in *Die Woche* of Berlin, of his impressions of art in America, gained on his recent visit here, and which the *New York Times* publishes by permission—Dr. Wilhelm Bode discusses American Art Museums and pays a tribute to American art dealers for their energy, skill and intelligence, and resultant benefit to the cause of art in this country. He says, in substance: "Until recently little could be said in praise of art museums in the United States," mentions the New York, Boston, Washington, Toledo, Cincinnati, Buffalo, Pittsburgh, Chicago and Philadelphia museums and galleries, but says that "Most of these are edifices of empty magnificence, with uncomfortable large and high rooms, with a variegated confusion of original works and imitations, of old and new, of mediocrity and small worth, especially in older periods." "In exceptional instances only," he goes on to say, "these museums could have had the advice of directors, as we use the term, and the curators were simply the inspectors required by the resolutions of the trustees." He calls "The Italian Cesnola of the Metropolitan" a "True director" (sic!), but adds that "It was by the sale of his collection of Cypriote antiques to the Museum that he gained the post during his lifetime, not to the Museum's advantage, which for nearly a generation remained quiescent, etc." He states that "Only through the self-sacrificing zeal and intelligence of the late Henry G. Marquand, then head of the Board of Trustees, the Museum even then maintained a strong little collection of old pictures."

The Boston Museum.

Turning to Boston, Dr. Bode says that "at the time of the Metropolitan's slumber under Cesnola, the older museum of that city, through the assembling of a very comprehensive and many-sided collection of both European antiques and Japanese art, laid the foundation of the distinction which it has acquired in this latter class." "Chicago also," he adds, "some thirty years earlier, made a worthy beginning for a collection of old masters through purchases at the great Demidoff sale."

New York Distances Boston.

"With these beginnings, however," Dr. Bode asserts, "the American museums were long content, until the overwhelming enthusiasm of the American collector for old art, which sprang up almost overnight, had its influence upon the institutions." He says that "the growth of the Oriental collections in Boston made a new museum building necessary there, and that the work of increasing the museum's collections will be carried forward, is indicated by the recent purchases of the superb 'Throne of Aphrodite,' a portion of which is in the Thermæ Museum at Rome, and among other pictures of a Solario portrait, and a fine 'Grand Canal—Venice,' by Guardi."

"In the meantime" (and this is a hard nut for the Bostonese), Dr. Bode says, "the Metropolitan Museum, since the death of Cesnola, and the assumption of leadership by the art-loving, energetic and zealous Pierpont Morgan, as head of the Board of Trustees and President, has advanced far beyond the Boston Museum. Through the regeneration of its management, especially through Edward Robinson's acceptance of the Directorship and through the choice of such excellent curators as Dr. Valentiner, Bashford Dean and A. H. Lythgoe, and by enormous legacies the past few years it has had the disposal yearly of some two million marks (\$500,000) for the purchase of art works, and has become extraordinarily progressive."

"The enlargement of the collection goes on in a manner as systematic as it is energetic; in the department of antiquities under Mr. Robinson's leadership; in the department of Egyptian art through Mr. Lythgoe, in a new wing of the building in the department of sculpture of the Christian era and general decorative art objects under Dr. Valentiner, who has arranged in an exemplary fashion the distinguished collection of French sculpture and decorative art (the Hoentschel collection) given by Mr. Morgan."

Sculptures and Art Objects.

"In the department of sculpture and Italian art objects, especially majolicas, small bronzes, etc.," says the "Expert," "as well as in that of the art of the near East, he has within the short period of two years already brought together and attractively placed a considerable collection. At the same time the Cyprian sculptures have been thoroughly gone over, and the collection of antiquities, especially in the direction of classical Greek art, considerably augmented, particularly by numerous fine vases and a group of Attic grave stelæ, and the whole is now clearly and well arranged. Already it is an enviable treasure, rivaling many European collections."

Acquired Pictures Praised.

"The collection of paintings has also made excellent progress," Dr. Bode says, "although, owing to the price and rarity of wholly good works, it is more difficult to advance here than in the departments which can draw from the boundless treasure still buried in the earth of ancient classic lands."

He praises especially the acquisition of Carpaccio's moving "Pietà," a masterpiece and the legend of Lucretia, by Botticelli, rich in figures; the large harmonious landscape of de Koninck, the famous "Wolf Hunt," by Rubens (from the Ashburton collection), and says "these and similar pictures have fortunately augmented the collection in a direction in which accessions are now difficult to obtain." He opines that "great bequests which the museum presumably must expect during the next ten or twenty years, will especially enrich the departments of old paintings. Therefore the museum's management rightly seeks to acquire examples of those schools and those masters in which the private collections of America are lacking or weak, and these gifts will not load the museum down with unnecessary ballast, as unhappily was repeatedly the case with former gifts and bequests, but will strengthen it with whole groups of masterpieces, such as up to this time have been possessed by it only in limited numbers."

Museum's Chief Problem.

"The chief problem of the Metropolitan, as of all the public art collections of America, will be the disposition of the superfluous possessions. As in the New York museum this clearing out has already been undertaken with the utmost success in the department of antiquities, so must it also be done in the department of paintings, and especially in the department of the art of the Far East, which is crowded with late and worthless works, not only in order to gain space, but to show the really good things at their true worth."

The Boston Museum.

Dr. Bode thinks that "the rich supply of Far Eastern art in Boston really justifies a separate museum for such works there. The fact that they have been brought together," he says, "with the products of European art under the same roof, has had the result that the latter has not had full justice." He states that "the paintings and other European art works in austere rooms, cold and pale in color, make a frosty impression," and that "it is to be hoped that in the new wing for paintings, this defect will be corrected. Up to this time," he continues, "the Boston Museum makes the impression of being built around the department of Oriental art, to which the other departments are merely annexed—and yet the true art, the Chinese, is almost wholly lacking there."

Museums Badly Lighted.

He calls the Freer collection, to be housed in Washington, "where," he says, "it should be exhibited in the most favorable manner, the richest assemblage of ancient Chinese art outside of China itself."

In the opinion of Dr. Bode American art museums "are unfortunately lighted, almost exclusively from above," and he adds, "the Metropolitan has also the disadvantage that well-nigh the larger part of its space is taken up with giant hallways, which are essentially decorative anterooms, although very beautiful in form and effect."

He pays a warm tribute to the "too early dead McKim," who planned the Metropolitan Museum, as also the Morgan Library and Pennsylvania Station in New York, and says he found his models in the classical architecture of a Serlio or Palladio, while the French Academy and France have furnished inspiration, in no wise to the advantage of American architecture, to the other American architects, who would have found much better inspiration in their own Colonial style or its prototype in Europe. He says his modern German architecture "would be rich in excellent suggestions for

America's gigantic buildings, and its new museums might well copy those of Germany, which are more admirable and better lit and arranged than the French or even the English museums, which are more or less patterned on the Louvre, which has the bad top lighting, decidedly unfavorable to certain schools of painting, and does not lend itself to the formation of harmonious comfortable galleries, nearly as well as the smaller rooms with side lighting of the German museums."

Tribute to Huntington.

Dr. Bode commends the augmentation of their collections of paintings by American museums and their exploitation of excavation work in the near and far Orient. He says the museums "should strive for systematically assembled collections of engravings, in which the Boston Museum has made a good beginning." He says that Mr. Morgan has in his New York Library "the richest known private collection of old printed books, and one of the strongest known of old collections of illuminated books," and that Mr. Archer Huntington "has in his Spanish museum a collection of old printed books, not equalled outside the public libraries of Spain." He praises warmly this "remarkable museum" in which he regrets, however, that "the examples of Velasquez and Goya are overwhelmed and serve only as decorations." He alludes to the museum's superb collection of Hispano-Moresque majolicas."

As to the Dealers.

"We, on our side, complain," says Dr. Bode, "especially on behalf of the public museums, which are most seriously concerned, with anger and envy of the parts played by the dealers who buy in Europe one masterpiece after another from private collections (and unfortunately occasionally from the churches) at quite unheard of prices, and sell them yonder at still higher prices to their clients."

"This competition," he argues, "against which we, with our modest budgets cannot contend (J. P. Morgan alone gives yearly for old art works almost thirty times the amount of the purchasing budgets of all the Berlin museums), is truly very grievous for the museums and collections of Europe." He admits, however, that he cannot deny that the impetus given to America's interest in old art during the past decade is owing substantially to the art dealers of New York and various houses in Paris and London, "who, by their ceaseless labor and high bids know how to bring out from the European collections whatever is not nailed and riveted fast therein, and how to interest their clients yonder in their possessions. American collectors seek only the best and their sense of quality has developed in a measure quite unknown with us," he also admits. He calls the dealers "pathfinders, who spread wider and wider the interest in art, who are already awakening an interest in collecting in the West, hungry for art and culture, and are treating it from the same high standpoint as in the Eastern States." Dr. Bode says "American art houses, such as Knoedler, Scott, and Fowles, and more recently also the brothers Duveen, conquer one city after another for their interests and also in the interest of art, while the great European dealers in art and in antiquities, J. Seligmann, Durlacher Brothers, and others, rarely go beyond the great cities of the East, whose art lovers they also see yearly in Paris and London."

The Dealers Aid Culture.

"These great New York dealers," he continues, "began over there by selling good American and English paintings and antiq-

uities from the Far East, to which they soon added paintings of the modern Dutch schools (Maris, Israels, Mauve, etc.), of the Barbizon school, and finally, generally after a few years, with a market for the great old masters, especially of the Dutch and Flemish schools. These art dealers are both dealers and experts for their clients, who place unqualified confidence in them, and are thus willing to pay very high prices for their works, while the dealers gain a constantly widening circle of clients through the eminence of the works sold. So in a certain sense they are bearers of culture. The museums and the Directors could aid the private collectors in only a small degree; they have with their own collections far too much to do, and also know far too little of trade and traffic. The American museums must also gradually train experts for their staff. As yet there are few, and among the present group of museum officials several of the best qualified have been brought over from Europe."

Skilled Museum Officials Needed.

"The American universities and museums must earnestly concern themselves with the problem of meeting the demand for skilled officials which is certain greatly to increase in the course of the next few years," says Dr. Bode. "Germany knows how difficult it is, in spite of the numerous art, historical, and archaeological specialists turned out by our educational methods, to find the right people for the direction of our museums as well as for the teaching of art, history, and archaeology. Truly the Americans have one great advantage over us, that when once they apply themselves earnestly to the study of art, history will be of essential use to them."

Dr. Bode concludes "we have every reason to complain from our museum standpoint that so many masterpieces cross over to America, but if we are by this compelled to study art in America, this also may have its fortunate side; that we may learn again over there to understand pure joy in art, and may bring back with us a finer way of looking at the things of art."

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ARCHITECTURAL LEAGUE.

It is twenty-seven years since the Architectural League of New York held its initial public exhibition under the presidency of John Beverly Robinson, and those of its members, and art lovers who can recall that display, and so contrast it with the present, which opened in the Fine Arts Galleries last Saturday, to continue through Feb. 17, have and will have every reason for surprise and pleasure in the advancement that has been made in the quarter of a century past, not only in architecture, but in the allied arts of sculpture and mural painting.

It is safe to say that no such exhibition as that now presented in its general high average of quality could have been made in this country even fifteen years—much less twenty-five years—ago, and when one studies the individual exhibits, and notes the excellence of the majority of numbers shown, one feels that far from there being any room for discouragement as to the present and future of the allied arts in America, there is every reason for satisfaction in present work accomplished and the best of hope for future work to come.

An Improved Display.

The gradual tendency in these annual exhibitions of the League, to get away from its former display of the endless series of architects' plans and drawings with wide white mats—to a general exhibit of real art work in water-color and tinted drawings, sculpture and mural painting, noticeable the past three or four years—has now reached the point where a display is presented that should attract, not only art lovers, architects and artists, but the general public, quite as much as the Academy exhibitions.

The three galleries and the Academy room are all filled with exhibits—the plans and photographs of buildings are in the Academy room, decorations in color, panels, wall designs and some sculptures are in the South gallery; the Centre gallery has drawings and decorative motives, with a good showing of sculpture, while in the Vanderbilt gallery there are photographs and drawings of finished work and studies, and some unusually fine pieces of heroic and monumental sculpture.

A Modern Virile Showing.

The entire display is intensely modern in its abounding life and vitality—and for the most part the themes and subjects of its exhibits. There is, however, an old world and charming touch in a group of old French drawings, mostly of the period of Louis XV, and numbering forty-one, loaned by the Misses Hewitt from their Cooper Union Museum of Decorative Art and known as the Leon Decloux collection. These drawings, which include interior views of palace rooms, street fêtes in Paris, and sketches of great personages of the time of Louis XV and Louis XVI, are most charmingly decorative in spirit and design, and exquisitely soft and harmonious in color. There are designs by Watteau, drawings by Oppenort and Radel—the last of a marriage fête of the Dauphin and Marie Antoinette, and, curiously enough, the original sketch for a tapestry, formerly owned by Chancellor Livingston, and now in the possession of Mrs. Elbridge Gerry—and which was discovered in the collection. These Cooper Union Museum drawings and the heroic figures by French, Keck, and smaller ones by other sculptors, are really the features, *à la clous*, of the exhibition.

The Chief Awards.

When, towards the close of the annual dinner in the Vanderbilt Gallery last Friday evening, President Boring rose to announce the awards of prizes, there was

the usual suppressed excitement, but more than the usual applause and expression of approval, and one that was undoubtedly sincere, followed the calling of the names of the successful competitors and the handing of the awards to them. The medal of honor for sculpture was deservedly given to Daniel C. French for his splendid seated figure of "Memory" for the Marshall Field Memorial of Chicago—a work in which Mr. French has not only struck his highest note, but which in dignity and solemnity of feeling, beautiful expression and faultless pose and modelling, rivals, if it does not surpass, Saint Gauden's famous figure of "Grief" in the Washington Cemetery. The fine work is reproduced on the first page of this week's issue.

That veteran and able painter, C. Y. Turner, was awarded—and also deserv-

Amazons;" C. Y. Turner, studies for the Hudson Co. Court House, for which he won the painting medal, as above noted; R. V. V. Sewell's "Lunette"—too grey and dead in color, and his more attractive oval panel, "The Passing of Arthur;" E. W. Deming's panels of Indian subjects for the Harriman house at Arden, N. Y.; W. A. Mackay's fine panel, filled with sentiment and soft and delightful in color, "The Sargasso Sea," for the Howard Gould country house, and examples of G. Cimiotti, a rich and beautiful landscape, Nicola d'Ascenzo, Edward Dufner, W. W. Fahnestock, Charles L. Hinton, J. M. Lichtenauer, F. Luis Mora, Ernest Peixotto, Henry Reuterdal, Louis Rhead and Lee W. Ziegler.

Notice must also be made of William Laurel Harris's delightful large drawing for Cardinal Farley's coat-of-arms in St. Patrick's Cathedral, admirable in detail,



LADY PEEL,
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edly—the medal of honor for painting for his murals to be placed in the Hudson Co. Court House. There seemed to be little question of the wisdom of the awards in the combined architectural, sculptural and mural competitions, to William J. Beaulieu, architect; Edward Simmons, painter, and Paul Jannewein, sculptor, while the mention for architecture was given to a second group of competitors, headed by William W. Rasmussen.

Good Mural Paintings.

The mural paintings, which are unusually varied, rich and effective this year, will most attract the average visitor to the exhibition. Notable among these are the decorative designs for walls in living houses—not mansions or palaces—by Charles Basing, Ralph T. Willis and J. Monroe Hewlett, including studies for two back drops in the "Chantecler" stage production by the three artists—Mr. Basing's Triptych, "The Fleet;" Mr. Willis's "Light of Asia," and Mr. Hewlett's "Home Garden." In some of these the design is painted upon linen instead of canvas in transparent colors, and worked over with opaque color, with successful result. Mr. Basing, however, paints on the rough side of canvas. Other effective murals are by W. T. Benda, "The

and his large figure of St. Patrick for the Irish Chapel in the Paulist Church, a strongly conceived, well drawn and finely painted presentment, and Charles Hoffbauer's large and finely conceived decorative painting, "Condottieres Triumph—Florence 1450," which fills the centre of the West wall of the Vanderbilt gallery, a spirited, moving composition, fresh and joyous in color and feeling, and only marred by the stiff and wooden horses in the left foreground.

The Best Sculptures.

The sculptural exhibits are more numerous, more varied in subject and more effective individually, and, as a whole, than at any previous League display. Daniel French's splendid monumental figure of "Memory" would alone dignify the exhibition, but it is supported by several unusually fine works, notably A. Sterling Calder's seated life-sized figure of "History" for the Lea Memorial—thoughtful and beautifully modelled, and truly a "sterling" work; Herbert Adam's heroic seated figure of William Cullen Bryant, Robert L. Aitken's "Orpheus," Robert Paine's fountain and monument, with its curious inscription, "To the Illustrious Obscure;" Henry Herring's fountain, "Boy with Dolphin," Charles Keck's heroic figure of Washington,

and Evelyn Longman's model for the bronze doors for the Wellesley College Library. Other striking works are A. Piccirilli's "Pariah," Bela L. Pratt's fine marble group, "The Dance;" A. Phinister Proctor's truthful splendidly modeled bas-relief, "Lions in the Desert;" Janet Scudder's two fountain groups, C. C. Runsey's spirited bas-relief, "The Buffalo Hunt;" Adolph A. Weinman's Lincoln statue for Frankfort, Ky.; Enid Yandell's decorative figure, "The Beach;" F. M. L. Tonnetti's ambitious and heroic monumental design in plaster, "Primitive Life on the Hudson," with its fine figure of an Indian bearing a dead deer, and John Flanagan's sculpture panel, "Full of Life"—for the Chicago City Hall.

Designs and Drawings.

The designs in the Academy Room for the new American Academy at Rome, Green and Wicks' drawing of the new and beautiful Ionic Greek marble temple of the new Toledo Museum, Kenneth Murchison's and Howard Greenleaf's design for the Cuban National Palace in Havana, Arnold W. Brunner's design for a bridge over the Maumee River at Toledo, the group of country houses by Charles L. Platt, which won a deserved award, with Joseph L. Lauber's and Taber Sears' designs for windows—all call for longer notice, with many other exhibits, than space will permit.

The art-loving public is urged to visit this most attractive exhibition—the best showing of the excellent work of leading exponents of the Allied Arts yet made in this country.

James B. Townsend.

PERRY MEMORIAL DESIGN.

The Perry memorial commission on Monday approved the design of J. H. Friedlander, of New York, for a permanent memorial in Put-in-Bay Island, Ohio, to commemorate the centennial of Perry's victory on Lake Erie, which will be celebrated in 1913. The award carries with it a contract to supervise the erection of the memorial, which will be in the form of a Doric column, 320 feet high, with a spectators' gallery and light at the top. It will cost \$600,000.

PITTSBURGH.

The Associated Artists of Pittsburgh recently held their annual meeting. The report showed that very successful progress was made during the last year. The board of directors chosen, are as follows: Elizabeth B. Robb, E. A. Poole, A. F. King, Christ Walter, George W. Stotter, Arthur W. Sparks, Oliver C. Shiras, Alex H. Lappe, Will J. Hyett, Ferdinand Kaufmann and James Bonar. After the meeting the new board met and elected their officers, as follows: James Bonar, president; Ferdinand Kaufmann, first vice-president; Will J. Hyett, second vice-president, and Alex H. Lappe, secretary and treasurer.

INDIANAPOLIS.

The annual exhibition of the Society of Western Artists will open next week in the Herron Art Institute.

E. T. Hurley, the Cincinnati artist, has presented five of his own etchings to the Art Association of Indianapolis. They depict scenes in and around Cincinnati.

PHILADELPHIA.

The annual exhibition of the Academy of Fine Arts will open with a reception to-day. A review of this always interesting event will be made next week.

"One-man" displays are following each other at the Art Club. One closed this week—paintings by Everett L. Bryant. Another now on is that of paintings of Dutch life by Charles P. Gruppe, to continue to the middle of the month, when it will be succeeded by one of paintings by C. Arnold Slade.

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The National Arts Club gave a reception in the club house on Saturday afternoon last, to Miss Violet Oakley, who has been honored by being chosen to complete the Abbey mural paintings in Harrisburg, Pa.

Important members of the art world of New York were the guests. Invitations were sent to all the mural painters, members of the Academy of Design, and many of them, with members of the Arts Club were present.

COURT PAINTER HERE.

Johan Waldemar von Rehling-Tvistgaard, court miniature painter to the King of Denmark, arrived last week for a second visit to fill several commissions. His first visit to America was more than ten years ago.

As announced exclusively in the *American Art News* recently, the Government of Holland has commissioned B. J. Blommers to paint a portrait of Andrew Carnegie for The Hague Palace of Peace.

The artist will sail this month and expects to have sittings from Mr. Carnegie in March.

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TO BE SOLD

On Monday afternoon, February 5th, and on the afternoons and evenings of the two following days beginning at 2:30 and 8:15 o'clock

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EXHIBITION POSTPONED.

Orders for the shipment to Los Angeles, Cal., of valuable paintings and other art objects have been cancelled. They were loaned by prominent private owners for the opening exhibition at the Museum of Art in Exposition Park which has been postponed until Sept.

CINCINNATI.

Several local artists have sent pictures to a special exhibit of the Society of Western Artists which opened Feb. 1 at Louisville, Ky., the regular exhibition of the Society having gone on the circuit planned after having been in the Art Museum here for a month. Among those represented are John Rettig, Louis C. Vogt, Herman H. Wessel, Leon Lippert and others, sixteen in all.

Frank Duveneck, dean of Cincinnati, artist and instructor at the Art Academy, has gone on a long voyage with his son, Frank Duveneck, Jr., who lately came into full possession of a fortune of nearly a million left him by his grandfather, the late Francis Bootle, of Boston.

Louis C. Vogt, who painted the four pictures of our city which hang in the salon of the steamer "Cincinnati," is holding an exhibition of his paintings at Barton's Gallery. They number 38 and are principally Nuremberg scenes and marines, painted at Gloucester, Mass., where every Cincinnati artist has spent at least one summer, and where a colony of them can always be found. Mr. Vogt is a real artist in getting the local color, and one can tell the season of the year by the very atmosphere he paints without any other distinctive signs.

The Cincinnati Women's Art Club now numbers over 80 active members, most of whom make their livelihood out of art in one form or another. Their list of associate members includes many society women interested in art. The club has recently taken up the study of the History of Art and has engaged Miss Helen Sage to lecture on the subject. L. McL.

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AROUND THE GALLERIES

Mr. E. Sperling of the Kleinberger galleries arrived on Monday on the *Prinz Friedrich Wilhelm*. This is Mr. Sperling's second visit to New York this season.

Mr. A. J. Sulley, of London, has just closed his annual midwinter visit to New York, and sailed for home on the *Olympic* last week.

The V. G. Fischer Galleries, No. 467 Fifth Ave., among other recent important sales, disposed of the beautiful half-length portrait of Mrs. Ferguson, by Sir Henry Raeburn, which was reproduced on the front page of the *Art News* Oct. 28 last, to Mr. Henry E. Huntington. The price is not given. It was Mr. F. W. and not Mr. F. G. Mather of Cleveland who recently purchased the fine Claude from these galleries. An exhibition of Old Masters, the second annual display of the kind, will open at the galleries on Monday next, Feb. 5, to continue for some time. The display will be made up, for the most part, of rare and choice Dutch, Flemish, Italian and German primitives. It will be truly a connoisseurs' collection, and will strongly appeal to the cognoscenti.

Since the closing of the notable exhibition of Old Masters at the Knoedler Galleries, No. 556 Fifth Ave., the remarkable results of which are given elsewhere, the large downstairs gallery has been rehung with some fine pictures, notably two full-length standing portraits of Sir Griffith and Lady Boynton, by Sir Francis Cotes, the finest examples of his brush yet seen in America, especially that of Lady Boynton, and a group portrait of Lady Grasmere and children, by Hoppner, an exceptionally rich and typical canvas. The visit of the Duke of Connaught and the Ducal party to the exhibition was a pleasing incident.

An exhibition of French 18th century portraits will shortly open at the E. Gimpel & Wildenstein galleries, 636 Fifth Ave. The galleries have recently imported four large magnificent Flanders tapestries, which are fine in color and represent the four seasons. The tapestries come from the private collection of the Duke of Alba.

Some exceptionally choice pieces of Rhages, Reflet Metallique, Sultanabad and other early Persian potteries, and also some illuminated Persian MSS. and miniatures, are now shown to collectors and art lovers at the Kelekian Galleries, No. 275 Fifth Ave.

A series of exhibitions of Japanese color prints, to begin on Feb. 15 and continue until the month of March, is now being arranged by Yamanaka & Co., 254 Fifth Ave. The exhibitions will be changed with different examples every two weeks. Exhibitions of this nature, held in the past in Europe and this country, had in most cases representations of the best specimens, but those were beyond the reach of admirers of moderate means. In the coming exhibition the selections will be carefully made, with the view of interesting art students as well as expert collectors.

The exhibition of early Mahomedan art made by the Persian Galleries of London, under the management of

Mr. H. Kervorkian, whose knowledge and experience are recognized in Paris and London, at the Folsom Galleries, No. 396 Fifth Ave., is one of exceptional beauty, and appeals to all lovers of color and decoration, whether or not they have knowledge of the early art of the near Orient. Mr. Kervorkian has shown rare taste and skill in the arrangement of the exhibits, and the pretty galleries are aglow with color. Not only the fine showing of Rhages, Sultanabad and Reflet Metallique wares, but the Mosque tiles and other ornaments, and especially the illuminated MSS. are delightful to see and study. The exhibition will close next Saturday, Feb. 10.

One of A. L. Groll's recent Arizona scenes is shown at the galleries of Henry Reinhardt, 567 Fifth Ave. The painting is characteristic of the artist's work, has good distance with a fine luminous summer sky with large fluffy clouds and clear fresh color. The exhibition of portraits by Albert Sterner which closed on Wednesday has been shipped to Chicago and will be shown there in the firm's galleries. This display will be followed there by a memorial exhibition of the works of Josef Israels, which will comprise works loaned and owned by the firm.

The exhibition of Spanish art at the Ehrich Galleries, No. 463 Fifth Ave., is still on. Owing to the success of the experiment of throwing open the galleries on Tuesday and Saturday evenings they will again be open this evening.

An exhibition of recent paintings by Aloysius O'Kelly will open on Monday at the Moulton & Ricketts galleries, 12 West 45 St., to continue for a fortnight. The display will include his "Ava Maria — Brittany Procession," which was seen last season.

Reiza Khan Monif, formerly a general in the Persian army, and Mme. Monif of Paris, who recently arrived in New York with a small and carefully selected collection of early Persian pottery, including some exceptionally fine Rhages and Sultanabad pieces, have arranged their collection in an attractive and accessible apartment, No. 61 East 59 St., near Madison Ave., where they are showing their wares to collectors and connoisseurs.

BENGUIAT VS. BENGUIAT

The trial of the civil action of Benguiat vs. Benguiat for an accounting in partnership, and which is the result of the sale some time ago by Mr. Vitall Benguiat through Mr. Thomas E. Kirby to former Senator Clark of some \$300,000 worth of fine tapestries, has finally reached the courts, and has been in progress before Justice Greenbaum and a jury all the week. Mr. Ephraim Benguiat, the eldest of the large family of brothers, all well known to the art trade, and his son, Mordecai, are trying to establish the existence of a patriarchal family partnership agreement by which all the brothers in the business were to share in partnership profits. Messrs. Ephraim and Mordecai Benguiat assert that Messrs. Vitall, et al, should give them their claimed share of the profit of the Clark and possibly other transactions. Messrs. Vitall Benguiat, et al, assert that the family partnership agreement does not hold. Mr. Leopold Benguiat of Paris is here to testify in behalf of Mr. Vitall Benguiat. The case is exciting much interest, not unmixed with amusement, in the trade.

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